

# Subterranean Variations

(as heard on "Jukka Eskola Soul Trio")

written by:  
Teppo Mäkynen

Tempo: ♩ = 83  
Genre: Jazzy African Feel

## Intro

2 Gmi B<sup>b</sup> C<sub>7</sub> A<sup>b</sup>ma<sub>7</sub><sup>#11</sup> Gmi F<sub>6</sub> B<sup>b</sup> C

Gmi B<sup>b</sup> C A<sup>b</sup>ma<sub>7</sub><sup>#11</sup> Gmi F<sub>6</sub> B<sup>b</sup> C

## A

Gmi B<sup>b</sup> C<sub>7</sub> A<sup>b</sup>ma<sub>7</sub><sup>#11</sup> C<sub>7</sub> F<sub>6</sub> B<sup>b</sup> C

Gmi B<sup>b</sup> C<sub>7</sub> A<sup>b</sup>ma<sub>7</sub><sup>#11</sup> Gmi F<sub>6</sub> 1. B<sup>b</sup> C 2. B<sup>b</sup> C

## B

Gmi<sup>9</sup> B<sup>b</sup><sub>13</sub> C<sub>7</sub> A<sup>b</sup>ma<sub>7</sub> Gmi<sub>7</sub> F<sub>9</sub> B<sup>b</sup><sub>13</sub> C<sub>13</sub>

Gmi<sup>9</sup> B<sup>b</sup><sub>13</sub> C<sub>7</sub> A<sup>b</sup>ma<sub>7</sub> Gmi<sub>7</sub> F<sub>9</sub> B<sup>b</sup><sub>13</sub> C<sub>13</sub>

# Subterranean Variations

(as heard on "Jukka Eskola Soul Trio")

written by:  
Teppo Mäkynen

Tempo: ♩ = 83

Genre: Jazzy African Feel

## Intro

2

Implied Chords  
Gmi B<sup>b</sup> C7 A<sup>b</sup>ma7<sup>#11</sup> Gmi F6 B<sup>b</sup> C

2nd time

7

Gmi B<sup>b</sup> C A<sup>b</sup>ma7<sup>#11</sup> Gmi F6 B<sup>b</sup> C

7

## A

Gmi B<sup>b</sup> C7 A<sup>b</sup>ma7<sup>#11</sup> Gmi F6 B<sup>b</sup> C

11

## Subterranean Variations - Teppo Makynen - Teaching Guidelines

Genre: JAZZ

Style: MODERN JAZZ

World Region: Northern Europe

Country: Finland

**Overview:** "Subterranean Variations" is a slower groove in 12/8. The melody is a low to mid range, making it very comfortable for your bass-clef players! The style is a syncopated, swung African feel. Rhythmic percussion such as clave, shaker, woodblock and more help add to the style of the piece. The simplistic bass line helps give the overall piece a very relaxed and groovy style.

**Style:** The style of this piece is a slow groove in 12/8 time signature so it will provide excellent contrast in any educational and performance set, especially if it follows a faster chart. Melodic players really need to have a good sense and feel of the triplet. The bass line is very simple playing mostly half notes. Again, this is different from the usual walking quarter note line. The percussion in this piece really helps set it apart from others. A driving yet simplistic drum kit part keeps the chart moving forward. Backed by other rhythmic percussion such as claves help give the feel of an African tune. The heavy emphasis of the vibraphone part also helps give a sort of nostalgic feel to the overall piece.

### Unique Teaching Elements:

- 12/8 time signature
- The addition of several world percussion instruments
- African rhythms
- Frequent harmonic changes
- Two solo sections with different harmonic progressions

### Structure:

M.1 - 3 Introduction

M. 4 - 27 A section stating the melody

M. 28 - 35 B section as it transitions to the solo section

M. 36 - 39 C First solo section

M. 40 - 46 Second solo section

M. 47 - 50 outro and fade

**Melody:** The melody is based on the syncopated triplet in 12/8 time. The range is fairly low so it's quite comfortable, especially for younger players. The key of concert B-flat is a familiar key for bands. The melody also is repetitious in the rhythmic pattern of which it presents itself. Once players understand and can feel the groove of when the syncopated rests happen, it will come together nicely - especially in the A section when the melody is introduced, where it is rarely played on beat 1. Occasionally the pattern

is adjusted to a hemiola-type figure (emphasizing the quarter note), which creates a nice contrast to the compound feel.

**Harmony:** A unique aspect about the harmony in this piece is that it utilizes more triads instead of traditional voiced 7th chords to begin the piece. Examples of these basic triads include B-flat major or G minor triads. Some unique variations also present themselves such as add6 chords. As the piece goes on, these chords become more "jazzy" sounding through the addition of tones (7ths, 9ths, etc...).

The beginning bassist will enjoy easing into this piece as a majority of their part is half notes. As the bassist outlines the root of the chord, they can also focus on learning and internalizing their part. As the piece progresses into the B & C sections of the piece, the bass line does get a little more complex using similar triple patterns to mimic that of the melody.

It's important to also recognize that the harmonic progression in this piece is more frequent than in many other tunes. This challenges the rhythm section players, and challenges the soloists to up their game!

**Rhythm:** There is a nice variety of rhythm used in this piece. The melody begins with a syncopated triplet feel. The bass line begins with simple half notes. For the drum kit part, the driving 8th notes on the hi-hat will keep the piece moving forward. Hits on the toms give it a unique "flavor". Solidifying and reinforcing the percussive groove, accompanied by clave, cowbell, woodblock, tambo and shaker, all of your percussionists can get involved in this piece. These unique world percussion instruments also help give the appropriate stylistic approach if this tune as it strives for an African feel.

**Improvisation/Theory:** The improvisation section encourages players to use changes including dominant 7th and 13th chords. Use of the triplet feel as presented earlier in the melody is encouraged. Young improvisors may also take the original melody and give their own unique variation on it. Overall, the improvised section in this piece is not very long, only 16 measures with repeats. For added interest and opportunities, the improvisation section can be extended - ideally with each solo occurring over the changes in both solo sections. The faster changes provide opportunities for more advanced soloists to experiment, while the slower tempo and triplet feel provides opportunities for newer soloists to focus on rhythmic interest.

**Notes:** Due to the 12/8 meter and more frequent rhythm changes, this piece would be good for upper middle school or high school ensemble.